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ABSTRACT

This booklet provides information and teaching strategies to support the teaching of sentence level work in Year 7 (England). Focus in the booklet is on using the sentence level objectives in the context of shared writing, and the emphasis is on putting knowledge and language to use, rather than treating it in isolation. Care has been taken to explore sentence construction in reading, and to demonstrate the conventions of sentence level grammar. These are then carried forward into the context of writing, when others skills and considerations are in play. The booklet suggests the following teaching sequence to launch "Year 7 Sentence Level Bank": (1) Explore the objective; (2) Define the conventions; (3) Demonstrate the writing; (4) Share the composition; and (5) Scaffold the first attempts. The booklet is divided into these broad sections: Introduction; Sentence Construction and Punctuation; Paragraphing and Cohesion; Stylistic Conventions of Non-Fiction; and Standard English and Language Variation. (NKA)

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Practice

Curriculum & Standards

Key Stage 3
National Strategy

Year 7 sentence level bank

Heads of Department & Teachers of Year 7 pupils

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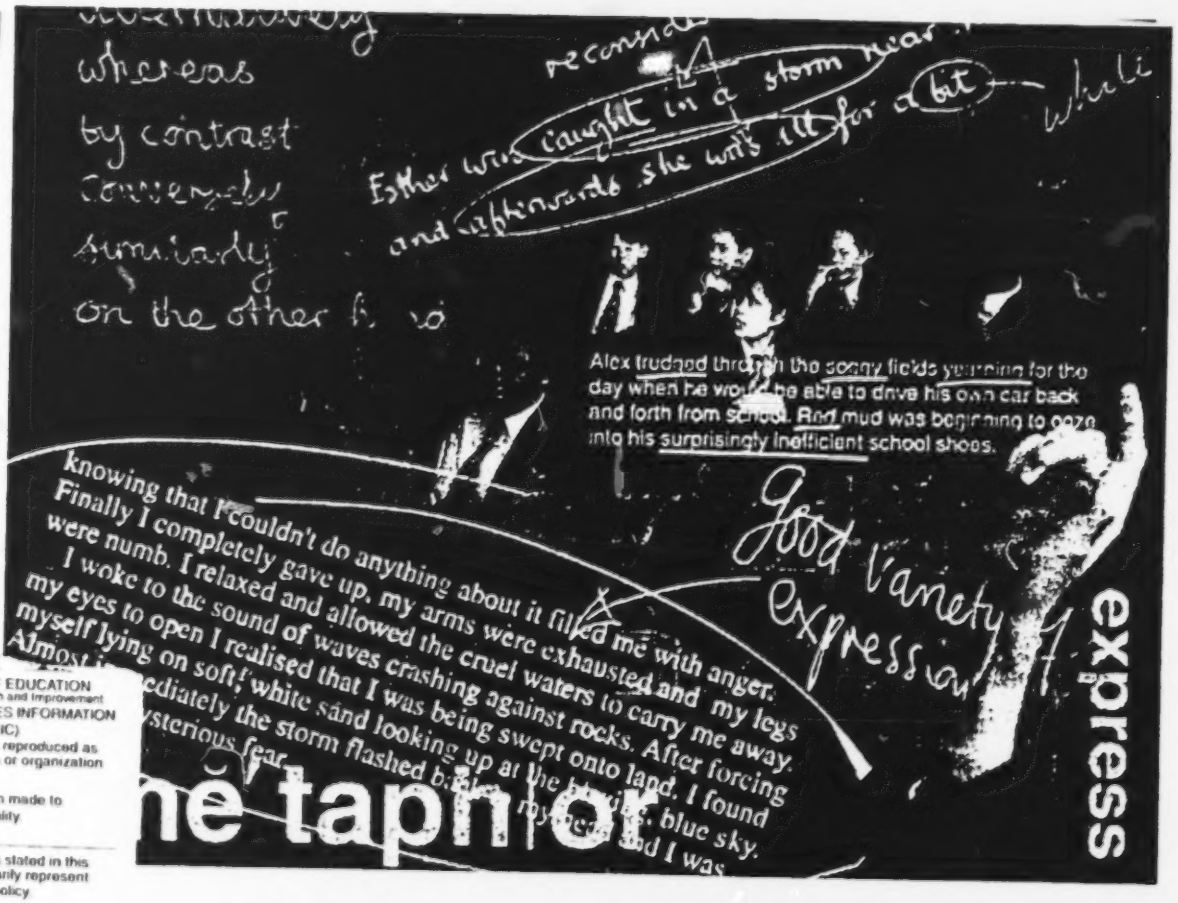
whereas
by contrast
similarly
on the other hand
Esther was caught in a storm near
and afterwards she was ill for a bit
Alex trudged through the soggy fields yearning for the day when he would be able to drive his own car back and forth from school. Red mud was beginning to ooze into his surprisingly inefficient school shoes.
knowing that I couldn't do anything about it filled me with anger.
Finally I completely gave up. my arms were exhausted and my legs were numb. I relaxed and allowed the cruel waters to carry me away.
I woke to the sound of waves crashing against rocks. After forcing my eyes to open I realised that I was being swept onto land. I found myself lying on soft, white sand looking up at the
Almost
Good variety
express
ne tapnor

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Year 7 sentence level bank

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Introduction

This booklet provides information and teaching strategies to support the teaching of sentence level work in Year 7. The teaching suggestions are written by experienced teachers and are intended to exemplify a variety of possible approaches.

The focus is on using the sentence level objectives in the context of shared writing. Care has been taken to explore sentence construction in reading, and to demonstrate the conventions of sentence level grammar. These are then carried forward into the context of writing, when other skills and considerations are in play. The emphasis is on putting knowledge about language to use, rather than treating it in isolation.

The aim is to help pupils to write more successfully the first time round, rather than the more traditional model of trying to rescue poor writing after the event.

Occasionally a passage is required for study. The choice of text will depend on the available book stock, the purpose in hand and what will strike a chord with a particular class.

A glossary of grammatical terms is available on the Standards website at www.standards.dfee.gov.uk

A teaching sequence

Good writers tend to be good readers who internalise the structures and techniques that have become familiar through their reading. However, not all pupils make the connection between what they read and what they write. The following teaching sequence suggests how sentence level objectives can be taught, drawing on reading and then helping pupils to generalise from their reading and apply what they have learnt in their writing.

It is important to realise that grammatical choices stem from the context in which they are used. Writers shape their expression to suit the audience and purpose of the text. While grammar is rule-governed, and texts themselves determined largely by convention, we make innumerable small decisions about the sequence, register, form, degree of formality, vocabulary and expression to suit the context. There is no suggestion in this booklet that grammatical conventions can float free of their context. The conventions have been brought into sharp relief so that they can be studied, described and then used.

Here is a teaching sequence that can be used to launch *Year 7 sentence level bank*:

1. Explore the objective

Very often, teaching will highlight the use of a structure or technique in the context of a text or sentence. Activities are used to raise awareness of sentence level features and prepare pupils for in-depth discussion. Pupils may, for example, be asked to analyse how excellent writers create an effect, and then try it for themselves. Alternatively, pupils may be asked to carry out an investigation such as collecting, categorising or prioritising to raise their awareness of a particular language feature, and to encourage them to generalise from experience. Problem-solving activities such as sequencing and cloze may shed new light on everyday language.

The purpose is to raise awareness of the features of sentences, focusing pupils on patterns and seeking rules and conventions which they can then transfer into their own writing.

Ideas for this part of the sequence can be found in the subsections headed *To explore this objective in reading.*

2. Define the conventions

At this stage, the teacher builds on pupils' investigations to articulate any rules or conventions. The importance of preceding this section with opportunities to explore and investigate the objective cannot be underestimated. Pupils must have a grasp of the language feature before terminology is introduced. Terminology only makes sense if it is grafted on to existing concepts. The job of the teacher is to help pupils to draw out and articulate the conventions, then move on to show how they can be applied in writing.

Information about conventions, addressed to the teacher, can be found in the subsections headed *Conventions.* Further details can be found in the glossary on the DfEE's Standards website, for which an address is provided above.

3. Demonstrate the writing

Demonstration means that the teacher takes the specific objective and models for the class how to apply it in the context of a short text. This teaching technique means composing in front of the class, thinking aloud about wording, expression and choices made. It is an attempt to show pupils what goes on inside the head of a competent writer.

As well as showing how sentences are composed, demonstration also makes visible to pupils some of the generic strategies of good writers:

- rehearsing sentences aloud before committing them to paper
- rereading to cue in to the next sentence and check 'flow'
- savouring and selecting vocabulary
- reading back sentences to see if they sound right
- trying alternatives
- keeping an eye on spelling and punctuation as one writes.

There is much one could comment on in the writing process because so many skills are applied simultaneously. The focus should be kept on the objective in hand, and sometimes the revisiting of recent objectives if this is appropriate.

Ideas and sample commentaries can be found in the subsections headed *To apply this objective in writing.*

4. Share the composition

Once the pupils can see what the teacher is doing, they are drawn into the composition. At first the teacher may invite them to offer ideas and suggestions, and build up to more sustained contributions. The teacher will try to hand over more responsibility to the pupils, but continue to scribe and to lead discussion of the options. To ensure that everyone is engaged, the teacher will soon ask pupils to generate sections of the writing, perhaps by putting them into pairs to produce 'short burst' contributions which can be integrated into the class composition. They could, for example, be invited to write the next sentence, instruction or paragraph. The teacher focuses pupils' attention and efforts on the objective, and discussion revolves around the quality and skill of applying it.

Ideas can be found in the subsections headed *To apply this objective in writing.*

5. Scaffold the first attempts

Eventually, the teacher will ask pupils to try using the objective in their own writing. This part of the sequence offers ideas and guidance about scaffolding their first attempts.

The teacher will help pupils to make the leap from shared to private writing by providing a task rich in opportunities for practice, and offering the support of a prompt sheet, a writing frame or sentence starters. Alternatively, some of the pressure could be removed by providing the content so that pupils concentrate on the language.

Care must be exercised in choosing the right support. Where the objective deals with structural issues such as the sequence of information in a paragraph, a writing frame would pre-empt the efforts of pupils to bring order to the material. In due course, pupils should be able to generate their own writing structures and starters, and avoid dependency on ready-made models. Ultimately pupils should be so confident of how they want to write that they do not need a writing frame at all, having internalised a sense of structure and the sentence level features appropriate to different purposes.

For further support, the teacher may choose to sit with a particular group to guide their writing and talk them through the act of composition. Guided writing can support writers at the time of composition, or as a way of collective reflection on recent work after it has been marked.

Ideas can be found in the subsections headed *To apply this objective in writing.*

Supporting independent writing

Once pupils have acquired a new technique, skill or convention, the teacher will continue to monitor its use, referring back to strategies that have been useful in the past, and building on the growing repertoire of writing skills. It takes time to use new features with confidence and fluency. Many false notes may be sounded, but these can be used as valuable teaching points. The teacher's encouragement and feedback will be important in helping to integrate the new skill into the pupils' repertoire of writing skills.

Marking will focus on the skills and conventions that have been tackled in recent teaching. Much praise should be given when pupils try to apply what they have been taught. Their willingness to transfer new skills into everyday work is paramount. Indeed, specific objectives can be a focus for pupils' self-evaluation. Marking will also lead the teacher back into considering what needs to be done next to deepen the pupils' understanding and ability to use a certain feature.

Sentence level teaching sits within the teaching of writing as one part of a process that involves orchestrating a range of skills and understandings. It is important to draw explicit attention to sentence level features, and especially important to teach pupils how to use them in their own work, but it is also important to place new skills back in context, where they assume their proper place alongside all the other skills that constitute writing.

Sentence construction and punctuation

The objectives in this section challenge pupils to develop their powers of expression by gaining control over sentence structure. The writer who can manipulate sentences can also manipulate meaning.

In the following pages, the basic conventions for each objective are outlined, suggestions are made for exploring the objective through reading, and then ideas are given for applying them in writing.

Year 7 sentence level bank can be the focus for specific work – trying sentences out for size and experimenting with different ways of framing them. Ultimately, however, sentences have to be managed in the context of longer writing such as essays, and teachers should follow up their teaching with conscious comment about sentence construction in this context, and in marking.

Objective S3
Pupils should be taught to use punctuation to clarify meaning, particularly at the boundaries between sentences and clauses.

1 Using punctuation to clarify meaning

Conventions

Punctuation is directly related to sentence construction. It should become an automatic habit and, apart from the occasional lapse, not something that pupils have to 'put in afterwards'.

- Use full stops to mark the end of sentences.
- Use exclamation marks to mark the end of an exclamation, and to add emphasis and impact in a forceful sentence.
- Use question marks to mark the end of a question, drawing the reader into a text.
- Use a comma for separating main and subordinate clauses:
  - after a subordinate clause which begins a sentence, e.g. *Although it was cold, we did not need our coats.*
  - around a subordinate clause embedded in the main clause, e.g. *Nathan, filled with despair, left the pitch.*
- Use a comma for other common reasons:
  - items in a list
  - to introduce direct speech and replace the full stop at the end of the spoken sentence
  - to mark off connecting adverbs, e.g. *For example, a comma helps to isolate words and give them more emphasis.*
  - to attach a question tag to a statement, e.g. *Now you understand how to use a comma, don't you?*
- Use apostrophes to indicate missing letters and show possession.
- Use a colon to introduce a list, break a sentence into two parts or to introduce a statement.
- Use a semicolon to link two sentences about the same topic, or to break a sentence into two clear points.
- Use a dash to isolate – or add – an extra point within a sentence.
- Use brackets to mark off words which are not part of the main sentence.
- Use speech marks to indicate exactly what a person says, or to indicate a quote or title.

To explore this objective in reading

- Collect and categorise instances where different punctuation marks are used in order to generate definitions, explaining where the mark is placed, why it is used and showing typical examples.
- Divide a list of question, exclamation and statement sentences into three columns to investigate the differences.
- Read aloud unpunctuated or mispunctuated paragraphs to illustrate the impact on meaning, and to alert pupils to the need for amendment.
- Read passages or poems where punctuation marks have been replaced by symbols. Work out which punctuation marks are represented by the symbols.
- Perform passages or poems, replacing punctuation marks with suitable sounds. The rest of the class try to guess which punctuation marks are represented by the sounds.
- Read aloud a short speech or play extract, varying the punctuation to reveal the impact on meaning. Transform a question into a statement or exclamation, introduce new punctuation or move punctuation around the sentence. For example:
  What is this thing called love?
  What is this thing called, love?
- Collect instances where commas are used and create a definition to explain different uses.

- Investigate how speech marks are used and write a poster for younger pupils to explain how to set out dialogue. Also investigate associated punctuation.
- Investigate a list of instances of where a comma splice has been used. Underline the two distinct sentences and replace the comma with a full stop.
- Proofread passages, altering punctuation for accuracy and to gain effect. Read aloud and listen to the effect on meaning.
- Investigate how different authors use punctuation. For example, contrast the length and heavily punctuated sentences of a paragraph by Dickens with a modern counterpart.

To apply this objective in writing

- When demonstrating writing, relate punctuation to sentence construction in order to help manipulate the reader's understanding. Focus on securing basic punctuation initially.
- Embed the teaching of the comma in work on sentence construction, when you experiment with different ways of expressing and enhancing an idea.
  I want to vary the opening of my sentences because they are beginning to sound repetitive, so I am going to show how exhausted she is by moving that information to the front of the sentence. Let's see:
  'Staggering, she made her way up the front path.'
  Can you see how I've put the word 'staggering' at the front of the sentence to emphasise it? If I read that aloud you can hear where the comma is needed. Listen:
  'Staggering, she made her way up the front path.'
  There, you can hear that we use a comma to mark off the word 'staggering.'
- Discuss the use of punctuation and various options, relating this to sentence construction and the impact on the reader.
- Experiment with different ways of sequencing a sentence or compacting ideas into one sentence.
- Compose, as a class, several sentences for pupils to punctuate individually or in pairs.
- Provide a prepared passage with little punctuation. Ask pupils to edit, read aloud and justify their suggestions.
- Provide complex sentences to be edited down, amending the wording and punctuation to suit.
- Write in the style of a respected writer who uses complex sentences.
- Write brief passages and find different ways to vary the effect using different punctuation. Compare and justify final choices.
- Suggest that those not in the habit of basic sentence punctuation rehearse sentences before writing them down.

Objective S2
Pupils should be taught to expand nouns and noun phrases, e.g. *by using a prepositional phrase.*

2 Expanding nouns and noun phrases

Conventions

- A noun phrase is a word or group of words that acts in the same way as a noun. Noun phrases are based on a noun headword. They may function as the subject, object or complement of a clause. The term can refer to a single noun (*dog*), a pronoun (*it*) or a group of words that acts in the same way as a noun, e.g. *a large dog; plenty of cash, all my relatives.*
- Nouns rarely stand alone in a sentence (*car went down the road*) and are often modified by preceding words (pre-modification). They usually need a determiner (*that car went down the road*). Determiners limit the reference of the noun in some way and include: articles *the, a, an*; demonstratives, e.g. *this, that*; possessives *my/ your, his/ her*; quantifiers *some, any, many*; numbers; and some question words *which, what, whose.*
- Adjectives can be used to provide the reader with a more specific picture of the noun (*that red car…*).
- Sometimes nouns can be used in a similar manner, behaving as adjectives (*the garden gnome*).
- Verbs can also function in this way (*that racing car*).
- Words can be added after the noun to modify it (post-modification):
  - with a prepositional phrase (*that red car* ***from the garage***)
  - with a subordinate clause (*that red car* ***which your mother drives***).
- Words which pre-modify nouns occupy clear 'slots' in the following order: *determiner, adjective(s), modifying noun, noun.* Also when ordering a string of adjectives in front of a noun it is usual to place them in this order – qualitative, colour and classifying adjectives (*the small, red shiny car* rather than *the red small shiny car*).
- Pupils need to be able to choose from this range of options when building noun phrases.

To explore this objective in reading

- Reorder strings of adjectives and explain the principle behind your choices.
- Trim instances where too many adjectives have been used and discuss the reasons for your cuts.
- Draw up a list of pointers for using adjectives, e.g. *do not use too many; you do not always need one; do not state the obvious; only use one to tell the reader new and important information.*
- Collect instances where the noun has been 'built upon' (modified) *before* the noun and after the noun.
- Find instances where nouns and verbs are used to modify nouns.
- Compare different authors to consider how noun phrases are handled differently.

To apply this objective in writing

- As a lesson starter, take a noun and in one minute find how many different noun phrases can be made.
- Make a selection of nouns more particular (and more entertaining) by modifying them. Pupils take turns to add, change and delete words or phrases.
- Focus on noun phrases in the context of shared writing. Pupils are quick to offer adjectives to go *before* the noun, but seek alternatives. Concentrate on how you modify *after* the noun:
  Can you see how I have expanded the noun, to really try to make everyone agree with my point of view? I'll just underline that part in red so it is clear which is the noun phrase: '…humans who have respect for life could not fail to understand…'

- Also comment positively on those occasions when it is better to leave the noun plain and forceful. Pause on nouns and consider whether they need to be expanded in any way. Avoid any sense that effective writing hinges around always having to modify the noun.
- Persuasive writing on an emotive topic such as blood sports provides good opportunities to discuss the expansion of nouns. The opportunities for elaborating nouns are many, and not all of them need to be taken. Controlling the level of elaboration is a key issue. Reading back orally is a very important element: does it sound 'over the top'? does it sound emphatic enough? Provide a provocative argument to which pupils must write a reply, aiming to be persuasive without being downright provocative in return.
- Directions to places are also useful because they require prepositional phrases after the noun, e.g. *Go to the house* ***beside the common*** ... You could provide a map with a trail marked on it. Ask pupils to write a set of directions, carefully selecting how to modify the nouns to specify for the reader exactly where to go. Develop this work into composing a town trail or school 'introductory walk'.
- Provide a paragraph for pupils to work on in pairs or individually. Underline the nouns and then consider if any need expanding. Share and compare effects.

Objective S1

Pupils should be taught to extend their use and control of complex sentences by:
a) recognising and using subordinate clauses;
b) exploring the functions of subordinate clauses, e.g. *relative clauses such as 'which I bought' or adverbial clauses such as 'having finished his lunch';*
c) deploying subordinate clauses in a variety of positions within the sentence.

3 Using subordinate clauses

Conventions

- Complex sentences link ideas together. They contain main and subordinate clauses. A main clause is one that is self-contained, that can act as a free-standing sentence. The subordinate clause cannot make sense alone. It depends on the main clause for its meaning. In fact, Americans call the subordinate clause the *dependent* clause. It is very often heralded by a conjunction which suggests its dependent *status* (e.g. *despite, although*).
- The most common subordinators are: *after, although, as, as if, as long as, as though, because, before, if, in case, once, since, than, that, though, till, until, unless, when, whenever, where, wherever, whereas, while, who, which, what, who, whose, why.*
- Subordinate clauses start with: the word 'that' (*I thought that she would like the film.*); a subordinating conjunction (e.g. *although*); a relative pronoun (e.g. *who, which*); or a non-finite verb (particles and infinitives). They cannot act as free-standing sentences, e.g.
  They played happily until it started to rain.
  Nathan, who was filled with despair, left the pitch.
  In the latter sentence, 'who was' could be omitted, creating a non-finite clause: *Nathan, filled with despair, left the pitch.* Non-finite clauses do not naturally occur often in speech and are the mark of a more able writer. They are particularly useful because they are economical and flexible. For instance, in the above example, the subordinate clause *'who was filled with despair'* must come after the noun, but the shorter, non-finite version, *'filled with despair'* can be placed before or after the noun. *'Filled with despair, Nathan left the pitch'.*
- So, subordinate clauses may have a whole verb chain, e.g. *The girl, who was smiling through the window, was enjoying one of the happiest days of her life* or only part of the verb, e.g. *Smiling through the window, the girl was enjoying one of the happiest days of her life.* This last construction, in which a non-finite verb is used outside the verb chain, is very useful for providing variety in writing, e.g. *The girl, smiling through the window, was enjoying one of the happiest days of her life. Loaded to the full with contraband, the Skoda eased its way out of the warehouse.* **or** *The Skoda, loaded to the full with contraband, eased its way out of the warehouse.* Also, it is important to note that the word 'that' is often omitted, particularly in speech, so the subordinate clause may have no signal word (see also page 15, point 6): *I thought (that) she would like the film.*
- Many subordinate clauses begin with a conjunction (e.g. *while*), which suggests the relationship between the ideas (*while* indicates a time relationship).
- The use of the comma to chunk up sentences is appropriate to teach at the same time as subordinate clauses. Each clause is a 'chunk of meaning', and punctuation is needed to show the boundaries between them if:
  (a) the subordinate clause is placed at the beginning of the sentence, e.g. *While he was paying for his petrol, his car was stolen.*
  (b) when the subordinate clause splits the main clause, e.g. *Nathan, filled with despair, left the pitch.*

To explore this objective in reading

- Use different colours to distinguish between a main and a subordinate clause in selected sentences.
- Investigate the use of commas in a text by looking at where they appear next to a subordinate clause:
  (a) when they come after the main clause (no comma)
  (b) when they come before the main clause (comma between the two)
  (c) when they are dropped in the middle of the main clause (comma before and after the subordinated clause, acting like brackets).

To apply this objective in writing

- Provide examples of interesting complex sentences. Have fun mimicking the structure with new content as a way of trying it out for size. Try defining the structure as a formula.
- Experiment with dropping subordinate clauses into sentences, e.g.
  The man turned and smiled after taking a seat beside me.
  After taking a seat beside me, the man turned and smiled.
  The man, taking a seat beside me, turned and smiled.
- Investigate the impact of starting sentences with a non-finite verb:
  Turning, the man who took a seat beside me began to smile.
  Try out different conjunctions with the same main and subordinate clauses to discuss the different effects and meanings created (e.g. logical ones *because, so, if, as, though, although, since, whereas, unless*, etc. and temporal ones *while, before, after, till, until, when(ever), once, since*, etc.).
- Quick-fire sentence combination – join pairs/threes of simple sentences to form one whole sentence, in a variety of ways, without using *and, but* or *so*.
- Take a paragraph of simple sentences and add extra layers of reasoning, justification and explanation by transforming the sentences into complex sentences.
- Experiment with different ways of organising two or three clauses in one sentence, examining how this impacts on nuance and meaning.
- Pause when writing narrative and discuss different ways of writing the same complex sentence, by shifting the clause around or varying the structure. *I want to write, 'Jo ran down the stairs crying bitterly.' I could change the order to emphasise how hard she was crying, so it would read, 'Crying bitterly, Jo ran down the stairs.' Another way to do that would be to move 'crying bitterly' on its own so the sentence reads 'Jo, crying bitterly, ran down the stairs.' Or I suppose I could emphasise that she is running hard to get away from the scene. In that case I need to write 'Running down the stairs, Jo cried bitterly.'*
- One of the quickest and simplest ways of enhancing the sophistication of sentences is to start with a verb. It often precipitates a subordinate clause.
- Set a challenge to pupils to vary their sentence by including complex sentences in their own writing. Ask pupils to check that they have at least two clauses and decide whether they need a comma. They should indicate where they have used complex sentences, then pass their work over to a response partner, who checks that the punctuation makes the meaning clear.
- Provide a handful of sentences which exemplify different ways of shaping a complex sentence. These can act as key sentences for pupils to borrow, using the same structures in their own work.

Objective S6

Pupils should be taught to recognise and remedy ambiguity in sentences, e.g. *unclear use of pronouns.*

4 Recognising ambiguity in sentences

Conventions

- Pupils sometimes overuse pronouns so that it is not clear to the reader who is being referred to, and sometimes fail to use pronouns when they would have been appropriate. Changing person in mid text, e.g. from third person to first person, is also a common feature in immature narrative and recount writing. Encouraging pupils to work as response partners to reread paragraphs may reduce the incidence of these problems.
- Ambiguities also tend to arise in any text where sentences have been reduced to a bare minimum – such as headlines in newspapers.
- Avoid splitting an adverb from the word it modifies (*hair needs cutting badly*).
- Non-finite verbs at the start of sentences should be about what the subject is doing.
- Keep parts of a sentence together that refer to the same thing (*I saw a horse with a young child riding it with golden hooves*).

To explore this objective in reading

- Analyse examples of ambiguity arising from overuse of pronouns, e.g. *A man was waiting in the queue with his friend. He was a policeman. He wanted to buy some stamps.* Who was the policeman and who wanted to buy the stamps? Discuss and rewrite so that the meaning is made clearer.
- Find a text and convert all the nouns to pronouns after the first time they are mentioned. Discuss the purpose of pronouns and their limitations.
- Provide a passage in which all the nouns and pronouns have been deleted and listed at the bottom of the page. Afterwards, draw out when it is more efficient to use a pronoun and when it is essential to use the noun.
- Provide examples of paragraphs where the meaning is unclear. Pupils underline the problem, correct and explain the problem.
- With a published text or pupils' writing, use text marking to trace the consistency of reference in a paragraph with lots of pronouns (e.g. with several characters).
- Use examples from newspaper cuttings and joke books. Consider what creates the ambiguity by filling in the missing words to ensure the intended meaning, e.g.
  Police shot man with knife = Police shot a man who was carrying a knife (pronoun needed to link the knife with the man).
  Baby changing room = Room for changing babies' nappies (preposition provides clarity).
  University tests waste paper = University is testing waste paper (confusion between verb and noun).
  For sale: bath for elderly person with non-slip bottom = For sale: bath with non-slip bottom for an elderly person (sections of a sentence that refer to the same thing need to be kept together).
  Use this information to imitate errors and create your own amusing headlines, based on ambiguities.

To apply this objective in writing

- Choose a topic in which confusion is likely, e.g. two people sharing a common task, a slapstick scene between two clowns, a sports report of an evenly-balanced wrestling contest.
- When demonstrating, keep rereading in order to ensure that there is no muddle, especially over the use of pronouns. Stop and reflect on the nouns and pronouns to see if they refer clearly to their 'owners'.
- Make ambiguity the focus of guided writing for relevant pupils. Base discussion on their own written work.

- A really challenging activity is to introduce the idea of deliberate ambiguity in texts. Pupils could write scenarios around sentences that could be interpreted ironically. For example: *She is in a different class, he thought.*

Objective S1

Pupils should be taught to extend their use and control of complex sentences by:
a) recognising and using subordinate clauses;
b) exploring the functions of subordinate clauses, e.g. *relative clauses such as 'which I bought' or adverbial clauses such as 'having finished his lunch';*
c) deploying the subordinate clauses in a variety of positions within the sentence.

5 Building a repertoire of sentence structures

Conventions

- A sentence can be simple, compound or complex.
  - A simple sentence consists of one clause, e.g. *I saw a dog.*
  - A compound sentence has two or more clauses linked by *and, but,* or *or.* The clauses are of equal weight, both being main clauses, e.g. *I saw a dog and I saw a cat.*
  - A complex sentence consists of a main clause and at least one subordinate clause, e.g. *Although it was rainy, we sat under the stars.*
- Sentences can be categorised as follows:
  - Statements – The children smiled. (Declarative)
  - Questions – Are you ready? (Interrogative)
  - Commands – Turn round now. (Imperative)
  - Exclamations – What a shame! (Exclamative)
- Sentences can be constructed in different ways to vary impact, e.g.
  - by re-ordering clauses within the sentence
  - by embedding a subordinate clause inside the main clause, dropping it as a bracketed 'aside' into the middle of a sentence
  - by starting with a non-finite verb
  - by starting with a connecting adverb (*therefore, finally, later*), etc.

To explore this objective in reading

- Categorise sentences from a text by simple, compound or complex statements, exclamations, commands or questions, and discuss their different effects.
- Find several interesting sentences. Represent each sentence as a formula. Invite pupils to create new sentences using the formula. Apply it in written work.
- Collect examples to illustrate and inform a target.
  I will experiment with five different ways to vary the openings of my sentences. I can
  - *start with an 'ed' word, e.g. Terrified, the girl screamed.*
  - *start with an 'ing' word, e.g. Hurrying, the old lady made her way home.*
  - *start with a conjunction, e.g. Although I am happy, my brother is sad.*
  - *start with a connecting adverbial, e.g. Meanwhile, as a result.*
  - *put the subject halfway through a sentence, e.g. At the top of the stairs, on the landing, Tom waited.*
- Analyse a number of examples of writing used for the same purpose. Identify typical sentence structures used and their purpose. Then find examples where a sentence does not conform. Discuss the impact.
- Analyse sentences in a suspense paragraph to identify their impact on the reader, e.g. short sentence for impact; starting a sentence with 'but' to add emphasis; using an adverb to begin the sentence in order to emphasise how an action is carried out (*Silently, she crept forwards...*); hiding the subject of a sentence to create tension (*At the top of the stairs, half-hidden in darkness, a figure waited.*).
- Compare a set of instructions with a narrative paragraph. Discuss how the sentences vary according to purpose (instructions use imperatives).

To apply this objective in writing

- Provide different sentence structures as models for some pupils to imitate.
- Plan a suspense paragraph. Demonstrate how different sentence structures help to create suspense, e.g. by delaying the introduction of the subject, by using a very brief sentence, by repeating words to build up tension.

Now usually I don't like repetition but this might help to build up the tension – let's see. 'Silently, they came. Silently, they crept. Silently, and without fear…'

- Take time out during class composition to discuss in pairs the structure of the next sentence. For instance, discuss how to put emphasis on the fact that our main character is so fearful that she is not looking where she is going.
  I ran hard, not looking at the houses, not looking at the faces of those who stared, not even looking at the road ahead.
- Experiment by trying out orally different sentence constructions and selecting which is best – test them out within the flow of the paragraph and discuss the effect.
- Practise using exclamations to add emphasis to a passage (*Buy now!*) and questions to draw the reader in (*What was it lurking at the end of the corridor?*).
- Challenge pupils to vary sentence constructions so that the beginning of their sentences do not all sound the same.

Objective S5

Pupils should be taught to use the active or the passive voice to suit purpose.

6 Using active and passive voice

Conventions

- Using the active or passive voice is an important way of creating different points of view in a text.
- A sentence using the active voice is one where the subject of the sentence performs the action expressed in the verb, and the object of the sentence is the 'recipient' of that action, e.g. *The mouse frightened the elephant.* (Agent – verb – recipient.)
- In the passive voice, the sentence is turned around so that the normal object becomes the subject, e.g. *The elephant was frightened by the mouse.* (Recipient – verb – *by* agent). Indeed, the agent can sometimes be omitted completely, e.g. *The elephant was frightened.*
- The active voice is far more common than the passive, in both speech and writing.
- Passive sentences including the agent can sound clumsy and unnatural. In the main, George Orwell's recommendation 'never use the passive where you can use the active' holds good.
- Passive sentences which omit the agent, e.g. *This window has been broken,* are much more useful, because they can be used to escape or conceal responsibility. Sometimes it is not important to know who carried out an action, e.g. in scientific experiments.

To explore this objective in reading

- Get two pupils to mime a simple action. A must do something to B. Create an active sentence to describe A acting on B. Then re-express it as a passive sentence to describe the action as it was experienced by B. Work orally, inviting pairs of pupils to present and speak their actions with matching sentences.
  Julian is poking Jim. No! Jim is being poked by Julian.
  Sam passed a ball to Sim. No! The ball was passed to Sim.
- Show how to conceal responsibility by converting guilty actions from the active to the passive.
  The Queen ate the jam tarts.
  The jam tarts were eaten by the Queen.
  The jam tarts have been eaten.
- Collect examples of active and passive sentences. Generalise about which text types make most use of passive sentences, and why.
- Collect or invent examples that relate to incidents reported in the news, e.g. *A car was stolen.*
- Find instances where the passive is used to escape responsibility, e.g. *A man was killed,* rather than *The soldiers killed a man.* Discuss why the agent may have been omitted.
  The window had been smashed. (Hiding who did it to save our skins.)
  The butler was murdered. (We do not know who did it – yet!)
  The post was delivered. (It does not matter who delivered it.)
  The Leader was praised. (The Leader is the key focus – not the person who praised her.)

To apply this objective in writing

- Write a brief episode from the life of Mr Hasbean (a relation of Mr Bean, now deceased). Mr Hasbean is seriously accident-prone. Write in the voice and style of the example text, using the passive to show how Mr Hasbean is constantly the 'victim' of things which happen to him. Hint: Don't overdo it!
  Mr Hasbean at the Seaside

No sooner had Mr Hasbean stepped off the coach than he fell foul of all the hazards of the seaside. First, his best hat was blown away by a gale-force sea breeze. Then, within seconds of reaching the promenade, his bald pate was splattered by a low-flying seagull. 'Oh no, a souvenir from Scarborough already,' he sighed. When he tried to walk along the beach his shoes were soaked through by the sneakiest of waves. When he tried to eat candyfloss his face became coated with sticky pink goo. Even worse...

- Continue with the above tale – if the idea is popular.
  Now what things could happen ***to*** *Mr Hasbean in this situation? Let's make a list. Remember – if we are using the passive voice, Mr Hasbean, or something belonging to him, has to be the subject of the sentence. Yes, Mr Hasbean was bitten by ... that's the idea. Now we have to make these into a well-balanced paragraph. We need to vary the sentence length, and we will mix some active voice sentences in as well, so that the pattern doesn't get too monotonous.*
- Transform texts from active to passive and *vice versa*. Write a brief report of news headlines in the active voice, and then rewrite in passive, showing how the perpetrators of an event can be concealed, e.g. *The war has ended, and order has finally been restored in the north of the country.* (By whom? Who won the conflict?) A similar activity could be based on writing up a science experiment, or a report about a crime.
  MAN BITTEN BY DOG
  A man was attacked today in...
  DOG ATTACKS NEIGHBOUR
  A giant poodle today attacked...

Objective S4

Pupils should be taught to keep tense usage consistent, and manage changes of tense so that meaning is clear.

7 Using tenses

Conventions

- English has only two inflected tenses: past and present. In other words, in English only the past and present can be made by changing the form of the verb itself. The present can also be used for future events (*The train leaves in five minutes.*).
- The future is formed with modal verbs, such as *will, would, shall* and *should*, e.g. *I will arrive*. Modal verbs are used to express shades of meaning and are very important in a wide range of genres, particularly argument and persuasion, since they allow the writer to qualify and refine thoughts and ideas. Other tenses are created by using auxiliary verbs like *be* and *have*, e.g. *I have made*.
- The basic text types incline to use certain tenses:
  - Narratives generally use the past tense, occasionally the present.
  - Information texts generally use the present tense, unless they are reporting past events.
  - Recounts use the past tense.
  - Explanations use the present tense.
  - Instructions use the present tense.
  - Persuasion shifts tenses depending on purpose.

To explore this objective in reading

- Study an extract of narrative written in the present tense. What is the impact of using the present tense? Comment on its immediacy and invitation to imagine events as they happen.
- Investigate a range of text types and decide what tense is generally used and why. For instance, compare a set of instructions, a report about a place and an extract from an autobiography. In what way does the use of tense relate to the audience and purpose?
- Highlight tenses in different colours to see where the tense changes and why. Leaflets often shift tense with purpose, e.g. *It costs only £5... Look at the beautiful views... Eat our delicious teas... You will enjoy a day out at... The lodge was built... It has been refurbished...*

To apply this objective in writing

- Use autobiographical writing in shared writing to demonstrate how to shift tense when discussing the present situation as compared to the past, e.g. *Years ago I was unhappy but now I am content with my life.* Draw attention to the importance of connectives such as *but* in the example, which flag up the shift of tense.
- Use persuasive writing to explore how to shift tense for asserting a point (present), envisaging the future and citing examples from the past, e.g. *Many people believe that... Though it was not possible to... It may be that we will be able to live...*
- Plan and write opening sentences to establish tense. In pairs, double check that the appropriate tense is being used.

Objective S7
Pupils should be taught to use speech punctuation accurately to integrate speech into larger sentences.

8 Using speech punctuation

Conventions

- In direct speech the actual words spoken fall within the speech marks.
- When someone new speaks, a new line is used.
- Related punctuation falls within the speech marks.
- A comma is generally used to lead into, and out from, what is said. The comma precedes the speech mark.
  Jo said, 'You are wrong.'
  'You are wrong,' said Jo.
  'Has it ever crossed your mind,' said Jo, 'that you are wrong?'
- Question marks and exclamation marks retain their place. The comma is not used in their place.
- Sentences in which there is reported speech are among the most common forms of complex sentence. *He said that he would come* has a main and a subordinate clause. Quite commonly, in speech and in writing, the connective *that* is omitted. *He said he would come* is a complex sentence, which has no connective and no comma.
- Speech is a main strategy for building character, as well as moving action forwards. However, some pupils use too much speech that confuses the reader and destroys the narrative. This is especially true where characterisation is weak and it is hard to follow which character is speaking. In these cases pupils can be taught to support what is said with some action, e.g. *'Oh, really,' he replied, lowering his magazine and staring at the two boys.*
- Reported speech is useful when the writer wants to contrast what a writer says with what she or he is thinking. It can also be useful for summarising what the speaker says and moving the action along quickly.
- Reported speech is used in fiction and in non-fiction to create variety, so that the writer does not include long stretches of direct speech. If direct speech is used sparingly, it can have greater impact: writers tend to put their most forceful points in direct speech, to develop character and move action forwards.

To explore this objective in reading

- Investigate a passage from a novel or story rich in dialogue, and invite pupils to deduce the rules of speech punctuation for themselves.
- Compare the ways different writers handle speech. For instance, compare Paul Jennings, Jan Mark and Betsy Byars. Consider:
  - whether the speech verb comes before, after or intervening in spoken sentences
  - how writers build up the sentence before the speech, e.g. *To Tim's surprise, she simply turned round and snapped back, 'Yes!'*
  - when and why writers dispense with using a speech verb, e.g. sometimes the characterisation is so strong that it is obvious who is speaking.
- Provide a series of sentences and ask pupils to explain what is happening when direct speech is transformed into reported speech, e.g.
  'I hate you,' she whispered.
  She whispered that she hated him.
  'Mending walls,' he said, 'is a specialist occupation.'
  He said that mending walls was a specialist occupation.

To apply this objective in writing

- In shared writing, continue a narrative passage that leads into dialogue, at a crucial point. Discuss the characters and the sort of thing that they might typically say. Demonstrate how to support speech with action so that the scene is carefully portrayed for the reader.
  I want to show how Aunt Millie leaps to Tom's aid, so I think I'll write, 'Why I do declare it's young Tom out in the darkness,' said Aunt Millie, putting her arm swiftly round his shoulders and drawing him onto the porch.
  Limit the number of exchanges between characters, interspersing a narrative break where action is described.
  Now, they are such good friends that there would be a lot to say but I want to control the speech in case we lose the thread.
  'You stole,' snapped Natalie.
  'I did not,' retorted Sally, turning red in the face. She could feel tears welling up and knew that if she continued she ran the risk of making a fool of herself...
  Demonstrate how to incorporate speech into a paragraph.
  ...Sally nodded. 'You are silly,' she whispered, turning her head away. 'And I am a fool too...'
- Explain that if there is a section of a story in which the characters talk a lot, it may be a good idea to use both direct and reported speech, e.g.
  'I shouldn't have done it,' she sobbed. Suddenly, it seemed easier to confess, so she told them that she had been the one who had broken the window, had climbed through and taken the money. 'It's all my fault, and no one else's,' she said, looking the policeman straight in the eye.
  The effect here is to emphasise the direct speech, and so to emphasise the fact that the girl is taking all the blame. Perhaps it leads the intelligent reader to wonder about the meaning of the word 'confess' and whether she did actually commit the crime.
  Next, turn the story above into a newspaper report.
  Twelve-year-old Jodie Miller was in tears as she confessed, 'I shouldn't have done it. It's all my fault, and no-one else's.' The girl claimed that she had broken the window, climbed through it and stolen three hundred pounds from the drawer of the antique desk in the family living room.
  Discuss the differences between the two accounts.
- Base writing upon a brief role-play. See how many different ways the same piece of speech might be written. Compare and contrast the impact on the reader of the different approaches.
- Practise writing short exchanges, supporting what is said with some action, limiting the number of exchanges, and breaking the speech with action.

Paragraphing and cohesion

9 Starting a new paragraph

Objective S8

Pupils should be taught to recognise the cues to start a new paragraph and use the first sentence effectively to orientate the reader, e.g. *when there is a shift of topic, viewpoint or time.*

Conventions

Cues to start a new paragraph in fiction:

- change of speaker
- change of time
- change of place
- change of viewpoint or perspective
- for effect.

Cues to start a new paragraph in non-fiction:

- change of topic
- to make new point within topic
- change of time
- change of viewpoint.

To explore this objective in reading

- Offer a text and ask pupils to code the start of each new paragraph, e.g. by change of speaker, time, topic, etc.
- Offer texts on the screen where paragraphs have been run together, and ask them to identify where they should start, and why. Support uncertain pupils by giving the original number of paragraphs.
- Look at the function of the first sentence in each paragraph. How does it alert the reader to the fact that there has been a shift in the subject matter?
- Collect first sentences from paragraphs and write briefly about the way in which they orientate the reader to the fact that a change has occurred.
- Compare the way different fiction texts are paragraphed, e.g. 'Goosebumps' v. Dickens. What effect is each writer aiming for?
- In non-fiction, identify the way paragraphs signal and reflect the structure of the text. For example, a history text may give reasons for William's success in the Battle of Hastings and allocate one paragraph to each reason. A newspaper report may give an account of an event, then come at it again from a variety of different news angles.

To apply this objective in writing

- Use shared writing to plan a story in, say, six stages with the whole class. Each of the stages could represent a paragraph. Devise an opening sentence for each paragraph, which will orientate the reader to the shift in topic. Expand on one of the more dramatic paragraphs and ask the class to consider whether it would be appropriate to break up the paragraph into shorter ones for effect.
- In non-fiction, go through a similar process: gather ideas, decide which ones to keep and which to reject; decide on an organising principle, e.g. most important point first, or most telling point last, opening statement and conclusion, one point and illustrations of that point per paragraph, etc.; organise sequence; write opening sentence for each paragraph.
- To accommodate different levels of ability in the class: vary the complexity of the planned text; require completion of part or the whole of the text; encourage experimentation with different paragraphing methods to see which is most effective.

Objective S9

Pupils should be taught to identify the main point in a paragraph, and how the supporting information relates to it, e.g. *as illustration.*

10 Identifying the main point

Conventions

- In non-fiction, each paragraph generally has a main point, often expressed in the opening sentence.
- The main point is often supported or developed by:
  - illustration or exemplification
  - extension
  - supporting detail
  - further information
  - commentary or discussion.

To explore this objective in reading

- Ask pupils to identify the main point in a paragraph, then ask them to generalise about what the rest of the paragraph is doing.
- Code each paragraph by the way it relates to the main point.
- Ask pupils to read a paragraph from a range of texts and to summarise the content in one sentence, or give a title to each paragraph.
- Split opening lines from the rest of the paragraphs in a piece of text and ask pupils to reassemble it, reflecting on how they did this, and what cues might therefore help a reader.
- Race to find the answer to a very specific question embedded in a passage, and reflect on strategies for doing this quickly, e.g. identifying main points, spotting cues about the nature of the supporting paragraph and whether it would be likely to contain the information.

To apply this objective in writing

- Demonstrate to the class how a reflective writer goes about unpacking points in a paragraph. For example:
  In this paragraph, I will be arguing that foxhunting should be banned because it is cruel. That will be my main point. If I wanted to illustrate it, I might write about the cruelty to foxes, dogs and horses. If I wanted to extend it, I might argue that it is bad for the people who take part who seem to want such cruelty in their daily lives. If I wanted to add greater detail, I might write about what actually happens when a fox is caught by the hounds.
  What words could I use to introduce each of the three kinds of extra information?
  To illustrate: not only … but also; imagine that; consider that; supposing that;
  To extend: what is more; furthermore; in addition; beyond that;
  To add greater detail: looking more closely; when you investigate further; to get to the heart of the problem; if you were actually there.
- Decide on a main point for a paragraph and then invite pupils to experiment with ways of developing the point. Compare examples.
- Practise the speaking of main points, illustrations, extensions and details. Make a set of cards with connectives associated with each, e.g. *And what is more*, etc. Display the list. Practise writing sentences, which begin with the words and phrases on the cards.
- Give varying degrees of support to pupils of different ability: provide the information in note form for pupils to make into a paragraph; provide key words and phrases to encourage pupils to write the main point, with illustration, extension and/or detail; allow more confident writers to move away from the structure provided.

Objective S10
Pupils should be taught to recognise how sentences are organised in a paragraph in which the content is not chronological, e.g. *by comparison.*

11 Sequencing the content

Conventions

- The sentences in a paragraph are sequenced to suit the content and the effect which the writer wants to have on the reader.
- The first and last sentences generally have the most lasting impact.
- Common sequences include:
  - by cause and effect
  - in order of importance
  - by comparison or contrast
  - by likely interest levels of the reader
  - by clustering like points.

To explore this objective in reading

- Select a number of paragraphs from non-fiction and identify the organising principle of each paragraph. This exercise can also be done for the whole text, e.g. a newspaper article by order of human interest. It is salutary to see how this analysis reveals the writer's assumptions about the interests of the reader.
- Use OHT to analyse the sequencing of a short text with the whole class.
- Present the sentences from a paragraph and ask pupils to restore them to their original order, explaining how they did this and the organising principle.

To apply this objective in writing

- Assemble a collection of points to synthesise into a paragraph. For example:
  Harry Potter books are:
  - *hugely popular*
  - *funny*
  - *about serious themes*
  - *about children away from parents*
  - *a series, one for each year of Harry's schooling*
  - *sometimes frightening*
  - *about public school*
  - *unrealistic.*
- Sequence the points. For example:

Praise	*Blame*
funny	*too frightening*
children away from parents	*public school*
from book to book	*unrealistic*

- Assemble the paragraph, using comparison as the organising idea.
  Example:
  The Harry Potter books are amazingly popular, but have also been heavily criticised. Children love the humour in them: the puns, the spells, the games of Quidditch. On the other hand, some people feel that the basic idea of a child being pursued by his parents' murderers is becoming too frightening as the series goes on.
- Offer four or five points to be made in a paragraph, and focus a writing task on sequencing and linking them together into a coherent paragraph.
- Ask lower ability pupils to tackle less complex composition tasks, such as advertisements. Provide the initial collection of points for those who need it.
- Take pupils through the process of mental and oral rehearsal before they write down each sentence, e.g. to devise a sentence in paired discussion, then say it aloud before committing it to paper.
- Give pupils connectives which will help them to compose the next sentence, such as: *if, but if, on the other hand, however, nevertheless, and so, consequently.*

Objective S12
Pupils should be taught to organise ideas into a coherent sequence of paragraphs, introducing, developing and concluding them appropriately.

12 Guiding the reader's attention

Conventions

- Writers often refer back to previous events as a shorthand way of alerting the reader's memory and mindset (e.g. *into that very house, whatever the critics may say*). Shifts of tense are sometimes used to signal a reference back to previous events (e.g. *Mary sighed. Martin had disappeared years ago.*).
- Pronouns can be an economic way of referring back without boring the reader by continually repeating the noun. However, the noun must be re-established whenever a potential ambiguity arises, e.g. two 'he's'.
- Connectives are words and phrases that help bind a text together, indicating the relationships between ideas. They can be conjunctions (e.g. *but, when, because*) which link clauses within the same sentence. They can also be connecting adverbials which make links across sentences and so maintain the cohesion of a text in several ways, including:
  - adding (*also, furthermore, moreover*)
  - opposing (*however, nevertheless, on the other hand, but, instead, in contrast, looking at it another way*)
  - reinforcing (*besides, anyway, after all*)
  - explaining (*for example, in other words*)
  - listing (*first of all, finally*)
  - indicating result (*therefore, consequently, as a result, thanks to this, because of this*)
  - indicating time:
    subsequent (*just then, next, in due course, in the end, after that, later, finally, eventually*)
    prior (*at first, before, in the beginning, until then, up to that time*)
    concurrent (*in the meantime, simultaneously, concurrently, meanwhile*).
- The skilful use of connectives is a distinctive feature of effective writing. Different types of text may use particular types of connective, but some connectives can be used in more than one type of text. The kind of connective used is often a key identifying feature of the particular kind of text involved.
- Other forms of connection include:
  - punctuation marks such as the semicolon or colon, which join two clauses without having to use a particular word
  - vocabulary which implies a link, e.g. *United won the match. The victory was...*
- Connectives not only guide the reader forwards but also refer backwards e.g. *next* assumes a previous step, *as before* assumes the reader holds previous information.
- Readers need signposts to help them perceive the structure of the text and direct their attention.

To explore this objective in reading

- Collect phrases which create links across sentences, e.g. *However..., Therefore..., Consequently..., Meanwhile..., In consequence..., On the other hand..., Later that afternoon...* Classify them according to whether they indicate links of: time, sequence, cause and effect, condition, counter-argument.
- Create a passage in which the obvious guiding words have been clozed out. Discuss the significance of the missing words for the reader.
- Look at a wide range of texts and investigate how writers guide their readers through paragraphs, highlighting:
  - references back to previous information
  - using pronouns to indicate people and things previously mentioned

- using connectives referring to time, place, cause and effect, similarity and differences
- shifts of tense to signal a reference back to previous events.

◆ Draw up lists of guiding words in the four categories above.
◆ Ask pupils to underline guiding words in texts and to say what kind of link the words provide between the preceding and succeeding sentences or paragraphs.

To apply this objective in writing

◆ Take a text which has no guiding words in it and put them in.
Example (fiction): *The giant chased him. He climbed down the beanstalk. The giant followed him. He chopped it down. He fell on him. He was a hero.*
Example (non-fiction): *Gerbils are friendly creatures. Feed your gerbils regularly. Gerbils eat all kinds of vegetables. Play with your gerbils. Give your gerbils plenty of exercise.*

◆ Compose part of the story, which will illustrate how to guide the reader through the story. You could use drama to generate a short narrative about a character who returns to a place after a long period of time and after a change of fortune. If the character has a memento of the past, as above, or thinks back to the past, the opportunities for guiding words and phrases will increase. Help pupils to visualise such a situation by inviting a volunteer to act it out in front of the class. A man walks down the street where he was born. (How is he walking?) Watch the pupil acting it out. (What is he thinking?) Combine the two – a description of the man walking and a description of his thoughts – in the first sentence. As he sees the house where he lived as a child, he takes something from his pocket which reminds him of his childhood. (What is it? What are his thoughts?) Combine the action and the thought in the second sentence. Guide both the narrative and the expression as it unfolds.
Example: a boy steals money from his parents and disappears, then, after twenty years, comes back rich and successful.
It was twenty years later, in that same street, that a tall well-dressed businessman knocked on the battered wooden door through which Jack had escaped with ten pounds. The visitor dipped a finger into the pocket of his opulent waistcoat. As always, that finger felt the edge of a now rather worn banknote.

◆ Compose a set of instructions to illustrate how to guide the reader through the text.
Example: How to play 'Monopoly'.
When you land on the corner site marked 'Jail' you have three options. Firstly, you can use a 'Get Out Of Jail' card, if you have one. Alternatively, you can throw a double number on one of your next three turns. If neither of these is possible, your final option is to pay a fine after you have had three attempts at throwing the double.

◆ Talk as you compose. Ask pupils to speak the instructions, sentence by sentence. Shortly, begin to ask them to write the sentences down. Pupils work with a partner, reading through the sentences, making them clear by the addition of guiding words and phrases. Pupils' attention needs to be drawn to three problems:
- the boredom of repetition, e.g. *then you ... then you... put it ... put it*
- the she/he problem, if you write instructions in the third person singular, e.g. *the player puts her/ his counter...*
- how to deal with problems that may arise at any point in the game, e.g. *if it happens that...*

- Compose a text which discusses various options or argues a case. Demonstrate how to link ideas with phrases such as *on the other hand, conversely, however, therefore.* Pinpoint the different ways in which the sentences might be constructed, and where the emphasis falls in the sentence.
  I've put the arguments in favour of the monarchy. Now I want to put the opposite point of view. How shall I start? I really want to start this sentence with the word 'But…' but it's too informal. It sounds too much like speech. It will lack weight. The formal equivalent of 'but' is 'however.' Maybe I could use that: 'However, having considered the options, it is obvious that there are very strong arguments against this case.' Yes, I like putting 'having considered the options' up front because it makes it sound as if I have really considered the other viewpoints. It makes me sound reasonable…

Objective S11
Pupils should be taught to vary the structure of sentences within paragraphs to lend pace, variety and emphasis.

13 Varying the sentence length

Conventions

- Most paragraphs have a dominant sentence pattern. For example, the active tense will generally be used, and the pace will be maintained. Variations to this basic pattern keep the reader alert and interested, and dramatic changes to the pattern signal significant shifts in the meaning.
- Sentence length is one of the most variable aspects of sentences in a paragraph. Writers use sentence length to control pace and communicate mood. Much the same is true of sentences clustered together in paragraphs. For example, a sudden short sentence at the end of a paragraph of long reflective sentences will communicate a decision or an end to reflection. Several short sentences adjacent to each other will communicate urgency and high emotion such as panic, fear or desperation.
- Historically, sentence length is shrinking. Older writers were much more likely to develop ideas through additional clauses, whereas modern writers tend to start a new sentence.

To explore this objective in reading

- Find a few examples of paragraphs from narrative in which the sentences are obviously varied for effect. Put them on OHT and ask pupils to categorise the sentences, find a pattern or pick the odd one out – whichever of these lends itself to the paragraph. The follow-up question (essentially *Why has the writer done this?*) should link the pattern back to meaning and effect. With a bright group, you could work the other way round – *What is the effect? How does the sentencing enhance it?*
- Use a paragraph in which sentences contract to communicate increased urgency, and produce OHT strips on which each sentence is typed in a single line. This will make the sentence length plain to the eye. Ask pupils to help you to arrange the strips on the OHP and to note patterns. Halfway through they will notice that length is a critical feature in choosing the next sentence. A similar activity is to produce the strips at the right length but leave the paper blank. Read the passage aloud, then ask the pupils to organise the strips from memory. This will oblige them to reflect on pace and aural effect. Remember to link back to meaning and effect.
- Select paragraphs from a number of prose texts through the ages and ask pupils to compare the length and construction of sentences, then generalise about change over time.

To apply this objective in writing

- Use shared writing to generate a paragraph in which sentences shrink to communicate urgency. The rule of composition is that each new sentence must be shorter than the one before. Provide the first sentence, e.g. *After a hundred metres, the path petered out and I knew for sure that I was lost.*
- Use a similar approach to produce a paragraph in which sentences extend to communicate developing thought. Try composing a paragraph about someone on the brink of a daring act such as a bungee jump developing second thoughts, e.g. *I was now at the very edge.*
- Get the pupils to produce strips about 1cm deep but varying lengths (about 4, 6, 8, 10, 12 and 14 cm), and get them to write on one side a sentence of the appropriate length about someone running and breathless, and on the other, a sentence about someone drifting off to sleep. Sequence them by length. Pupils could even exchange their strips. Take some examples and ask the class what adjustment would be needed, for example to 'top and tail' the paragraph and link the sentences.

- Generate a paragraph about someone agonising over a decision, drawing on sentence structure to mirror thoughts about each option, and concluding with a sentence which moves out of the pattern to signal a decision.

Objective S13a

Pupils should be taught to revise the stylistic conventions of the main types of non-fiction *Information*, which maintains the use of the present tense and the third person, organises and links information clearly; incorporates examples.

Stylistic conventions of non-fiction

14 Stylistic conventions of information text

Includes

- Leaflets
- Textbooks
- Encyclopaedia entries
- Some essays.

Conventions

- Third person generic, e.g. *penguins*, not *Percy the Penguin*.
- Present tense describes how things are.
- Active voice alternates with passive, e.g. *the young are reared*, to avoid overuse of 'they'.
- Length of sentence dictated by need to be clear; tendency towards simple and compound sentences to achieve clarity and conciseness.
- Connectives emphasise sequence/cause and effect/comparison – e.g. *then, and so, similarly*.
- Questions used to interest reader, e.g. *Penguins: are they a pest?*
- Cohesion achieved through subheadings.
- Paragraphs mark sequence or express connections between pieces of information, e.g. *Secondly...*, *Thus we can see that...*, *That being so,...*

Example

The Hungarian Vizsla is a member of the class of dogs known as 'gun dogs' or hunt, point and retrieve (HPR) dogs. It is closely related to other European breeds such as the Weimeraner.

Though similar in appearance, Vizslas are slightly smaller than the Weimeraner. The Vizsla is easily recognisable by its distinctive russet-coloured shiny coat.

By temperament, these dogs are very affectionate and thrive on the company of their owners. Left to their own devices they can become nervous or somewhat listless and depressed. Alternatively, their behaviour can be positively quirky. The two-year-old Vizsla bitch called Anya, pictured here, has been known to bury her head deep in piles of cushions and quiver, as a result of stinging her paws on nettles while out for a walk. Vizslas will, however, repay interest and attention shown to them a hundred times over.

This is an intelligent dog, which can be trained and worked with to high standards. Though they need a lot of exercise and stimulation, Vizslas make good family pets and enjoy the company of children. This is not a dog for the lazy or the faint-hearted, however, as Vizslas are full of life and character.

The breed now has its own society of owners, and its own network of shows and competitions. Further information can be found on the Hungarian Vizsla Society website.

Commentary

- The opening statement or paragraph sets the subject into a broad category or classification, and may narrow this down more specifically or technically. *The Hungarian Vizsla is a member of the class of dogs known as 'gun dogs'... It is closely related to other European breeds...*
- This introduction is followed by a description of different aspects of the subject, such as its distinctive qualities, appearance, habitat or lifestyle, behaviour or habits. *The Vizsla is easily recognisable by its distinctive russet-coloured shiny coat... By temperament, these dogs are very affectionate...*
- The final paragraph relates the subject matter back to the reader.
- Describes generic types, using specific individuals or instances only by way of example. *The two-year-old Vizsla bitch pictured, called Anya,...*
- Written in the present tense: *...is a member of..., are slightly smaller than...*
- Linking words and phrases signal the distinctive category of information being given in each new section. *By temperament... Though similar in appearance... The breed now has...*
- Tends to be written in the third person: *...they need a lot of exercise... The breed now has... Vizslas make good family pets ... The Vizsla is easily recognisable by its...*
- Technical vocabulary is used along with some description: *... as 'gun dogs' or hunt, point and retrieve (HPR) dogs..., ...russet-coloured shiny coat.*

To explore this objective

- Use a range of similar examples and ask pupils to generalise about the way the text is organised, presented, expressed and worded.
- Use OHT to mark and annotate an example with the whole class.
- Provide unstructured content and compose the prose version with the whole class, discussing choices as you go. Gradually involve pupils in the composition, not just by getting their wording, but also by getting them to pinpoint why some wording is better than others. Ask them to try sections in rough to offer to the whole class.
- Provide a good short example in the middle of a large sheet with generous margins, and ask them to annotate the example, pointing out the critical features of the text type. They keep this as a reference poster.
- Point out variations on the basic text type when you study or introduce a new text.

Objective S13b
Pupils should be taught to revise the stylistic conventions of the main types of non-fiction *Recount*, which maintains the use of past tense, clear chronology and temporal connectives.

15 Stylistic conventions of recounts

Includes

- Diary or journal entries
- Personal accounts of first-hand experience, e.g. autobiography
- Accounts of researched events, e.g. biography
- Reported experiences, e.g. field trip.

Conventions

- First person in autobiography, sometimes in fiction; otherwise third person.
- Past tense.
- Active voice.
- Variety of sentence structure to create different effects e.g. sequence of long sentences followed by short sentence.
- Connectives related to time (e.g. *later, meanwhile, twenty years on*), or to cause (e.g. *because, since*) or to contrast (e.g. *although, however, nevertheless*).
- Sophisticated use of punctuation for effect, e.g. colons, semicolons, dashes, brackets.
- Dialogue used to forward plot or indicate character, in fiction and (auto)biography.

Example

HMS *Legion*

HMS *Legion* was, in her time, a state-of-the-art fleet destroyer. Her construction began in November 1938 and she was finally launched in 1940. To complete the construction of this 2000 ton warship in only two years, during wartime and in a region frequently ravaged by air raids, was a remarkable achievement on the part of her Hebburn-on-Tyne builders.

During most of the ship's operational life, HMS *Legion* provided an escort and protective screening from attack for larger, less manoeuvrable battleships and carriers.

For much of April 1941 it was business as usual for *Legion*, guarding convoys in the Atlantic Ocean. This routine yet demanding task was soon to be interrupted, however. During this period, HMS *Legion* was part of the protection screen for the battle-cruiser HMS *Repulse* and the aircraft carrier *Victorious*. When it became known that the German battleship *Bismark* was at sea, these three sailed to rendezvous with HMS *King George V* to join in the hunt. *Legion* kept with these major vessels until 24th May.

Already, however, tragedy had struck the British fleet. Another escort ship for the Atlantic convoys, HMS *Hood*, had been sunk and contact with the *Bismark* had been lost. *Legion* and the destroyer *Nestor* were detailed to carry out a torpedo attack on *Bismark*. Unfortunately, it was necessary to refuel in Iceland before this could be undertaken, and then sail a distance of 800 miles to Londonderry. By this time, *Legion* had missed her chance. *Bismark* had already been sunk by the battleship *King George V*.

In keeping with her escort role, *Legion*'s final duty in the campaign was to accompany the victorious battleship into Loch Ewe.

Commentary

- The opening provides introductory contextual detail, enough to set the scene or orientation for the reader. Generally, this includes information about the subject of the recount, i.e. who or what it is about, when the event took place and where it happened.
- Each section of the recount gives the reader details of key events in the order they occurred.
- The final sentence or paragraph leaves a sense of completion where the reader is re-orientated with a closing statement.
- Sentences or paragraphs containing each successive event are linked with temporal connectives: *For much of April 1941... By then... When... By this time...*
- Other linking words and phrases indicating relationships between events are used: *...however... Unfortunately...*
- Written in the past tense: *Legion was part of... ...these three sailed... HMS Hood had been sunk...*
- Focus on individual participants or specific groups written in the first or third person: *...she... her... they... HMS Legion...*

To explore this objective

- Use a range of similar examples and ask pupils to generalise about the way the text is organised, presented, expressed and worded.
- Use OHT to mark and annotate an example with the whole class.
- Provide unstructured content and compose the prose version with the whole class, discussing choices as you go. Gradually involve pupils in the composition, not just by getting their wording, but also by getting them to pinpoint why some wording is better than others. Ask them to try sections in rough to offer to the whole class.
- Provide a good short example in the middle of a large sheet with generous margins, and ask them to annotate the example, pointing out the critical features of the text type. They keep this as a reference poster.
- Point out variations on the basic text type when you study or introduce a new text.

Objective S13c
Pupils should be taught to revise the stylistic conventions of the main types of non-fiction *Explanation*, which maintains the use of the present tense and impersonal voice, and links points clearly.

16 Stylistic conventions of explanation

Includes
Typical text book entries:
- What causes volcanoes to erupt?
- The life-cycle of a creature
- The rain cycle
- How a nuclear reactor works
- How a particular effect, artefact or object has been created.

Conventions
- Third person.
- Present tense for phenomena still in existence; past tense for past events.
- Mostly active voice; passive used when identity of agent is not relevant, e.g. *The number of sweets was divided by the number of sweet-eaters...*
- Sentences contain connectives which indicate sequence (e.g. *next, gradually*), cause and effect (e.g. *because, so*), comparison (e.g. *although, in contrast*).
- Paragraph openings mark sequence of events/express cause and effect/contrast and comparison/elaboration (e.g. *next, gradually, meanwhile, therefore, similarly, on the other hand, in other words*).

Example
Only 1% of the Earth's water is freshwater, found in rivers and lakes, and it is this 1% that we all depend on for the water we need. This is the same as just 10 days' rainfall, but thanks to the Water Cycle it doesn't get used up but goes round and round, naturally recycling.

Energy from the sun reaches the water in the oceans, seas, rivers and lakes. Some water evaporates and becomes water vapour. As the vapour rises it gets colder and condenses into droplets of liquid. Billions of droplets group together to form clouds. The droplets merge until they are so heavy they fall back down as rain. Reservoirs collect the water as it runs off the hills and store it until it is needed.

Although water is given to us by nature it always has to be purified before it is safe to drink. Taking away and treating wastewater is essential for both personal hygiene and public health. Clean wastewater is returned to rivers and the sea.
from the North West Water Board website

Commentary
- The opening contains a general statement to introduce the topic: *thanks to the Water Cycle...goes round and round, naturally recycling.*
- The development of each part of the explanation draws attention to *how* something happens or *why* something works in the way it does.
- The final paragraph provides a conclusion, summary or evaluation of what has been explained.
- Written in the present tense: *Energy from the sun reaches... Water is given...*
- Verb subjects are non-specific and generalised: *...given to us...public health...*
- Words and phrases are used to indicate a cause and effect connection between parts of sentences or paragraphs: *Thanks to... As the vapour rises...*

- Makes use of the passive voice and technical vocabulary. This leads to the piece being written in a fairly formal style: *Clean wastewater is returned...*

To explore this objective

- Use a range of similar examples and ask pupils to generalise about the way the text is organised, presented, expressed and worded.
- Use OHT to mark and annotate an example with the whole class.
- Provide unstructured content and compose the prose version with the whole class, discussing choices as you go. Gradually involve pupils in the composition, not just by getting their wording, but also by getting them to pinpoint why some wording is better than others. Ask them to try sections in rough to offer to the whole class.
- Provide a good short example in the middle of a large sheet with generous margins, and ask them to annotate the example, pointing out the critical features of the text type. They keep this as a reference poster.
- Point out variations on the basic text type when you study or introduce a new text.

Objective S13d

Pupils should be taught to revise the stylistic conventions of the main types of non-fiction *Instructions*, which are helpfully sequenced and signposted, deploy imperative verbs and provide clear guidance.

17 Stylistic conventions of instructions

Includes

- Directions
- Rules for playing games
- Recipes
- 'How to' manuals.

Conventions

- Written in imperative, e.g. *Take the large spanner...*
- Present tense.
- Active voice; passive used when identity of agent is not relevant, e.g. *When the glue is applied...*
- Will include sentences containing 'you', e.g. *If you find any parts are missing...*
- Short sentences, each covering one instruction.
- Connectives relate to chronology, e.g. *Next...*, *Then...*, *When the glue is set...*
- Punctuation limited to full stops and commas.

Example

Making the scale model of the Millennium Wheel

Parts checklist

The frame
20 spokes
80 connector arms
bag of connectors
central hub
base plate
entry kiosk
two support gantries

For each of the 10 pods
pod base
Perspex hood
2 connecting arms
bag of plastic screws

Equipment

Small, cross-headed screwdriver (not supplied)

Method

First, check that you have all the parts needed. Lay them out in order, ready to use.

To begin assembling the model, clip the two support gantries onto the base plate and position the entry kiosk on its plinth.

Next, put the wheel together by slotting each of the spokes into the central hub and fixing at each end with one of the dark blue connector arms (see diagram).

When the wheel is complete, make up each of the pods by firmly clicking together the base and the Perspex hood. Remember to fix the connecting arms over the top of the hood, not underneath the base. If you have done this properly, the pod should swing freely from the arm.

Finally, use the remaining white connectors to fix each pod securely to the end of each spoke. Once the final pod is clipped into place, the model Millennium Wheel should spin freely, with each of the pods rotating independently on its connecting arms.

The model is now complete.

Commentary

- The opening or title specifies the outcome to be achieved by following the instructions: *Making up your scale model of the Millennium Wheel.*
- The equipment is listed and categorised for brevity and clarity. Quantities are specified.
- Subheadings signpost the text for ease of use.
- The whole process is split up into a sequence of steps, which guide the reader, one stage at a time, towards the specified outcome. 'Landmark' statements and diagrams are provided as checkpoints, and ensure that the construction is on course.
- A closing description of the finished product assists the reader in evaluating the quality of the outcome.
- A final statement signals the end of the process.
- Written in the present tense.
- Imperative verbs are used to direct the reader: *...put the wheel together...*, *clip the support gantries...*
- The subject (you) is often omitted. The participant in the process may be generalised by the use of non-finite verb forms.
- Further precision is achieved through the use of qualifying adjectives and adverbs: *...firmly...securely...dark blue connector arms ... white connectors.*

To explore this objective

- Use a range of similar examples and ask pupils to generalise about the way the text is organised, presented, expressed and worded.
- Use OHT to mark and annotate an example with the whole class.
- Provide unstructured content and compose the prose version with the whole class, discussing choices as you go. Gradually involve pupils in the composition, not just by getting their wording, but also by getting them to pinpoint why some wording is better than others. Ask them to try sections in rough to offer to the whole class.
- Provide a good short example in the middle of a large sheet with generous margins, and ask them to annotate the example, pointing out the critical features of the text type. Keep this as a reference poster.
- Point out variations on the basic text type when you study or introduce a new text.

Objective S13e
Pupils should be taught to revise the stylistic conventions of the main types of non-fiction *Persuasion*, which emphasises key points and articulates logical links in the argument.

18 Stylistic conventions of persuasion

Includes
- Manifestos
- Campaign propaganda
- Advertisements
- Letters to newspapers expressing an opinion
- Editorials in a newspaper
- Opinion writing.

Conventions
- Third person in formal persuasion text; often second person/imperative in advertising.
- Active voice predominates; passive used when identity of agent is not relevant, e.g. *It can clearly be stated that...*
- Short sentences used for emphasis after series of longer, complex sentences, e.g. *Let's look at the facts.*
- Connectives in formal text are related to logic, e.g. *this shows, because, therefore, in fact.*
- In formal text, counter-arguments are set up to be demolished, e.g. *Some people may imagine that...*
- Parts of sentence often missing in advertising, e.g. *Because I'm worth it.*
- Punctuation/capitalisation often unorthodox or missing in advertising.

Example
Few of us with a conscience can have failed to notice yet more reports in the press this week of nursing home closures around the country. Whatever the economic circumstances that have brought about this lamentable state of affairs, it cannot be allowed to continue.

As people grow older and more frail, their routine and familiar surroundings become ever more important to them. Just at the time of life when change, and the unexpected, are most difficult to deal with, the residents of nursing homes throughout the country may be faced with compulsory re-housing. Worse still, many of them are faced with the appalling prospect of being brushed under society's carpet in poorly staffed and under-resourced hospital geriatric wards.

Surely a sophisticated and so-called 'civilised' society can and should do more for its vulnerable senior members? It is clear, though many would prefer to ignore it, that older people deserve better at the hands of the community they have served and to which they have belonged. It may seem inconvenient and expensive to preserve the dignity and peace of mind of those no longer able to influence their own destinies. Morally, we have no choice but to do so.

Commentary
- The opening introduces the issue, proposing the case of the argument – its thesis: it cannot be allowed to continue...
- The text develops with a series of points to support the thesis, each followed by an elaboration or justification.
- The argument is strengthened and summarised at the end by restating the thesis in the light of the assembled arguments.
- Verbs are generally in the present tense. ...*many of them are faced with...*, *older people deserve better*... to assert a general fact.
- Subjects/participants are generalised rather than specific, apart from the use of examples to illustrate general points: ...*the residents* ...*senior members.*

- Connectives, which are mainly logical rather than temporal, often show the relationship between cause and effect as in explanations: *As people grow older... Worse still ... Surely...*
- Vocabulary, style and tone are all tailored to manipulate the viewpoint of the audience.

To explore this objective

- Use a range of similar examples and ask pupils to generalise about the way the text is organised, presented, expressed and worded.
- Use OHT to mark and annotate an example with the whole class.
- Provide unstructured content and compose the prose version with the whole class, discussing choices as you go. Gradually involve pupils in the composition, not just by getting their wording, but also by getting them to pinpoint why some wording is better than others. Ask them to try sections in rough to offer to the whole class.
- Provide a good short example in the middle of a large sheet with generous margins, and ask them to annotate the example, pointing out the critical features of the text type. Keep this as a reference poster.
- Point out variations on the basic text type when you study or introduce a new text.

Objective S13f
Pupils should be taught to revise the stylistic conventions of the main types of non-fiction *Discursive writing*, which signposts the organisation of contrasting points and clarifies the viewpoint.

19 Stylistic conventions of discursive writing

Includes

- Articles which review all angles of an issue, typically in magazines and Sunday newspapers
- Write-ups of surveys
- Formal essays which compare, contrast or consider advantages and disadvantages.

Conventions

- Third person/perhaps first person in conclusion.
- Present tense.
- Mostly active voice; passive used when identity of agent is not relevant, e.g. *It has been argued that...*
- Connectives relate to logic, e.g. *as a result, alternatively, however, for example.*
- Rhetorical questions may appear, e.g. *What can be said to those who argue that...? But is it right that?*
- Phrases which introduce evidence, e.g. *This view is supported by the fact that... As evidence of this we can see that...*
- Paragraphs linked by phrases which aid argument and counter-argument, e.g. *There are those who argue that... But, some may say,... From these arguments it is clear that...*
- Conclusion may be introduced by phrases such as *In conclusion... Weighing up all these arguments, I... What conclusion can be drawn from...?*

Example

There is currently some debate concerning the quality of life for the families of working mothers.

Jo McCloud from the organisation Mothers at Home (MATH) said at their recent annual conference, that children benefited enormously from receiving the individual attention of their mothers. Quoting research by American psychologists, she revealed that linguistic development in children at home with their mothers was more rapid than in children farmed out with child minders. Speaking from a mother's perspective, another MATH member regarded staying at home was also of benefit to mothers themselves, in that they are able to witness the important milestones in a young child's life – first words and first steps, for example.

Other people disagree with these views. Angela Short, 34, a working mother of four, is emphatic in her support for working mothers. She has maintained a steady rise in her chosen career as a police officer, feels a sense of independence and is certain that, as a result, her four sons are more capable and independent than many of their peers.

It is unlikely that this debate will ever be resolved. Having the opportunity to raise a family at first hand has to be balanced against the economic and personal benefits for mothers of continuing to work.

Commentary

- The opening states the issue under discussion: *the quality of life for the families of working mothers.*
- Each section explores a distinctive point of view, linking it or contrasting it with preceding or subsequent standpoints: *Other people disagree.*

- The points of view expressed are distanced from the 'narrator' and credited to those with committed views: *Angela Short... is emphatic...*
- The discussion ends with a review or summary of the range of views explored. *It is unlikely that this debate will ever be resolved...*
- Verbs are generally in the present tense, though past tenses are used to report speech.
- Subjects/participants are generalised rather than specific, apart from the use of examples to illustrate general points: *Other people...*
- Connectives are mainly logical rather than temporal as with explanations and persuasion: *as a result...*

To explore this objective

- Use a range of similar examples and ask pupils to generalise about the way the text is organised, presented, expressed and worded.
- Use OHT to mark and annotate an example with the whole class.
- Provide unstructured content and compose the prose version with the whole class, discussing choices as you go. Gradually involve pupils in the composition, not just by getting their wording, but also by getting them to pinpoint why some wording is better than others. Ask them to try sections in rough to offer to the whole class.
- Provide a good short example in the middle of a large sheet with generous margins, and ask them to annotate the example, pointing out the critical features of the text type. Keep this as a reference poster.
- Point out variations on the basic text type when you study or introduce a new text.

Standard English and language variation

Objective S16
Pupils should be taught to investigate differences between spoken and written language structures, e.g. *hesitation in speech.*

20 Differences between speaking and writing

Conventions

Speech is typified by:

- reliance on intonation, pace, gesture and facial expression
- spontaneity and therefore the constant revision of meaning and changes of direction
- being embedded in the context in which it is spoken
- interruptions, discontinued sentences, sentences left hanging
- interaction and response to the listener and the context
- organised primarily in terms of 'turns', where pauses, body language and eye movements are important signals
- absence of complete sentences in the way we know them in writing
- economy, getting meaning across in the fewest words
- more use of phatic language, or language used for social purposes. Greetings such as *Nice day, How are you?* are usually phatic because they are about reinforcing a relationship between speakers rather than conveying specific meanings
- informal vocabulary (e.g. *went* to rather than *travelled to*)
- looser sentence structures, including false starts, repetitions, hesitations and fillers.

Writing is typified by:

- time to revise and hone meaning and expression
- being free-standing so that it can make sense away from the writer; the writer has to establish the context within the text
- the use of complete sentences
- the use of punctuation to replicate shifts of focus, pauses, intonation, etc.
- organisation into larger units which have no equivalent in speech, e.g. paragraphs, bullet points, headings, and punctuation
- a range of styles, but much more inclined to follow standard conventions to ensure access for the reader.

To explore this objective

- Ask pupils to collect examples of words and phrases from speech (e.g. greetings; fillers: *you know, sort of;* hesitations: *er...*) and others found chiefly in written texts (greetings: Dear Sir; formal vocabulary: however).
- Collect and compare examples of contrasting texts on a similar theme, e.g. a TV weather forecast, a teletext forecast and an oral response to: *'What will the weather be like today?'*
- Investigate the differences between an eyewitness account and the report from the news studio and newspaper.
- Tape the climax of a story being told and compare with a written version.
- Investigate texts in which the boundaries between speech and writing are eroded: chat shows, emails, tabloid editorials, advertisements.
- Use demonstration. For example, use a very brief spontaneous spoken text: *Oh, hi, how are you? What's that you've got? You off to maths now or... Oh. Okay, see you later then.*

- Invite pupils to speculate about the possible context and speaker, pushing them to identify the clues, e.g. informal greeting, phatic language, interruption. Then explore how the text changes if the speaker is reporting in writing:
  I bumped into Jo today. She was carrying a strange bag. I asked her what she was carrying. She seemed in a rush, so I said I'd see her later.
- Investigate the differences. Where are the clues in the words, sentences and content that this is written rather than spoken? Draw attention to:
  - the way context is more clearly signalled (*I bumped into Jo today*)
  - the shift into the past tense
  - the making explicit of meanings that were previously implicit (e.g. *that* becomes *strange bag*)
  - the loss of phatic features (*hi*), fillers and false starts
  - the more defined sentence structure.
- Use a longer example of spontaneous spoken language such as a role-play discussion of a crime, accident or event in the current novel. For example:
  A: Excuse me madam, may I ask you one or two questions about what's just happened?
  B: Yes, yes, of course. Erm.
  A: May I take a few details about you first of all? Your name?...
- Use shared writing to compose together a formal report (e.g. police), highlighting as you go the appropriate tone (formal), the structure (chronological), tense (past), etc. Focus on which aspects of the written version will be retained (i.e. aspects of content) and which will be changed (e.g. phatic language, fillers, informal expression).
- Translate extracts from transcripts of anecdote, gossip or storytelling into written forms, and discuss what is lost and gained in the transcription.
- Use hot-seating to respond to different texts. Take what is said and write this as a formal report, drawing on differences. This is very good practice for writing about literature, because it is the process of formalisation through which pupils go when they write for themselves. It will model how a writer moves from unstructured ideas to formal expression.

Objective S17
Pupils should be taught to use standard English consistently in formal situations and in writing.

21 Using standard English

Conventions

- Formal situations usually employ standard English. Standard English is the variety of language we hear in news reports and documentaries, and read in most books.
- In most areas of grammar, standard and non-standard English are the same and even pupils whose ordinary spoken language is non-standard do not use many non-standard forms in writing. The few areas of difference should be discussed so that pupils are aware when standard forms should be used in writing.
- In speech, standard English refers to the vocabulary and grammatical features of language, and not to accent. Avoid conflating dialect, accent, class and correctness.
- In discussing these differences, the words 'standard' and 'non-standard' should be used, rather than 'correct/incorrect' or 'right/wrong', as non-standard forms are just as systematic and rule-governed as standard forms. The word 'appropriate' may be useful, but be aware that different people make different choices about when standard English is appropriate.
- Some dialects contain non-standard verbs of which pupils need to be aware, e.g. *He was frit; I seen her.* The past tense and past participle are common sites for non-standard forms, especially for verbs which are irregular even in standard English. Note any local dialect forms and their standard English equivalents and help pupils recognise where the standard version is appropriate.
- Other frequently occurring standard/non-standard features of which pupils should be aware include the following:
  - using adjectives as adverbs, e.g. *He ran real quick.*
  - mixing singulars and plurals in subject–verb agreement with was/were, e.g. *He were. They was.*
  - using *them* as determiner, e.g. *them books*
  - 'double' negatives, e.g. *didn't say nothing to no-one*
  - using *what* or *as* as a relative pronoun, e.g. *the book what/as I bought.*

To explore this objective

- Pupils research examples of phrases and sentences they might hear spoken but would not expect to see written (except as dialogue): *I never do nothing on Fridays. I've just ate my tea. We was out when it happened. I really likes it when Sarah comes round. The place were dead quiet.*
- Ask them to explore which features make these examples of spoken rather than written language.
- Create a text in which we *expect* standard English, but include some non-standard features. For example, a radio news report rewritten to contain errors of agreement and double negative, e.g. *The Prime Minister's been in Birmingham today chatting to school children. We was hoping to bring you a live report...* Ask pupils to pinpoint why this text feels 'wrong', for example why the style feels too informal. Identify specific features that need changing. Ask pupils to improvise similar examples (a lot of fun here), and press them to pinpoint
  - (1) what is inappropriate
  - (2) how it is inappropriate
  - (3) how it should be changed.
- List more situations in which standard English is appropriate. Use role-play to show people using standard and non-standard English in situations where it is not considered appropriate and *vice versa*.

- Provide a list of situations and ask pupils what sort of language would be appropriate
  - e.g. in speech: chatting with friends before school, an interview for work experience or meeting the headteacher of your school to discuss your progress
  - e.g. in writing: a letter of complaint to a company, a literature essay, a shopping list, a BBC website page or an email to a friend.
- Look at extracts of regional dialect in a novel (e.g. David Almond's *Heaven Eyes* or Susan Price's *The Story Collector*) and discuss the issues of transcribing speech in general and non-standard dialects in particular. Use examples where a speaker, or writer, shifts between standard English and a regional dialect. Apply in the context of playscripting.
- Over time, collect a list of verbs which have different past tenses or past participles in standard and local English and discuss the different situations in which the alternatives are used. This discussion should be handled sensitively, accepting that conventions will vary within the class.
- Investigate whether the use of adjectives or adverbs follows the same pattern in order to show that the standard/non-standard contrast goes beyond verb forms. In standard English adjectives can modify only a noun.
- Do the same for subject–verb agreement with *was/were*, contrasting the rules for the local non-standard with those for standard English; point out that *was/were* is the only past tense verb that agrees with the subject in standard English and discuss the pros and cons of the two grammars.

Objective S15
Pupils should be taught to vary the formality of language in speech and writing to suit different circumstances.

22 Varying the formality of language

Conventions

- We vary word, sentence and text level features of language to suit audience, purpose, topic and context. Most people make sophisticated decisions about their language and make shifts of formality without consciously thinking about it.
- Confident users sometimes defy conventions for effect.
- Formal standard English is not homogenous: there are variations within it. There is currently a drive to clarify and simplify public documents to make them more accessible and 'user-friendly'.
- Some very formal types of language are peculiar to their context, e.g. legal documents.

To explore this objective

- Generate examples of speech which would be re-expressed in different contexts, e.g. asking someone to pass the butter, saying goodbye after spending time together. Change the person addressed (e.g. mum, sister, headteacher, etc.) and the context (e.g. breakfast, banquet). Compare expressions.
- Mark examples on a formal–informal continuum:
  – Informal ← – 1 – – – 2 – – – 3 – – – 4 – – – 5 – – – 6 – – – 7 – → Formal
- Try defining the features of each point on the continuum.
- Compare relatively formal contexts in speech and writing, e.g. complaining about a slug in a jar of jam. Rehearse the complaint face-to-face in the shop, and in a letter. Work with the whole class, discussing as you go the best way to express ideas for best effect. Generate useful phrases, e.g. *I wish to complain about... I was extremely surprised to find... I am asking for...* Provide a letter template so that pupils focus on the language rather than the layout. Invite pupils to attempt some sentences, then read out some samples to compare and copy phrases from.

Objective S18

Pupils should be taught to identify specific ways sentence structure and punctuation are different in older texts.

23 Changes over time

Conventions

- Language is in constant flux.
- Spellings have become relatively fixed since the advent of the dictionary, but pronunciation has continued to change, making some spellings misaligned.
- Vocabulary falls in and out of use (*frock, fab*), meanings change (*mistress, wicked*).
- There are also trends in punctuation, e.g. towards shorter sentences, the use of fewer commas, the introduction of the bullet point.
- New technology has impacted on text conventions, e.g. different ways of signalling paragraph breaks, speech and the layout of addresses.

To explore this objective

- Brainstorm and research words which evolve rapidly, e.g. 'good' (e.g. *cool, fab, groovy, brill, wicked, topping, spiffing, smashing*). Pupils are adept at placing these on scales, e.g. age, cringeworthiness.
- Brainstorm and research new words, e.g. recent computer language, and how they are chosen.
- Explore words which have come into English from other languages, using dictionaries, noting clues in the topic and spelling patterns:
  - garage, suede, moustache (French)
  - balcony, volcano, studio (Italy)
  - alligator, hurricane, potato (Spanish)
  - pyjama, bungalow, shampoo, thug (India)
  - budgerigar, boomerang (Australia)
  - deck, freighter, dollar, yacht (Dutch)
  - anorak (Eskimo)
  - coffee (Turkey)
- Compare extracts, e.g. the opening of *Jane Eyre* with a modern novel or a simplified version of the original; the *King James Bible* with a modern version; Pepys with *Adrian Mole*.
- Provide a number of snippets from texts over time and ask pupils to arrange them on a timeline, and chart changes. *Beowulf*, Chaucer, Shakespeare, Defoe, Austen, Dickens and Golding form a good basis for this activity. Add in more from set texts that pupils will encounter in school.
- Punctuation investigation. Compare old and recent texts. Count sentence length and use of punctuation marks. Focus on the semicolon and the way sentences are extended. Ask pupils to identify what is lost when sentences are simplified. Pupils could work on this as an experiment: one group rewriting an opening paragraph as one lengthy sentence with clauses controlled by semicolons, and another group retelling in simple sentences. If word-processing, provide the original opening of the text so that pupils can amend this directly. Switch on the 'track changes' function so that alterations are visibly highlighted.

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